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An improved gas kiln has latterly superseded the old method. Its advantages are that it burns glass within an hour instead of taking a whole day, is more conveniently managed; that it avoids risk of breakage, and that results of the baking are more certain.

Without specifically alluding to fine examples of the art which have been set up in various structures, we note that some of these are on a scale equal to that of large cathedrals in Europe. Leading stained glass decorators state that the aggregate value of their orders for churches are greater than for private residences. A good proportion of these orders is for memorial windows, on many of which no ordinary amount of skill has been lavished. The symbolic and conventional treatment appropriate to them allows scope for the display in these windows of a great amount of ideal beauty. For persons of artistic taste and ample means the securing of stained glass windows fit to rank with ancient specimens of the art, or at least fully illustrating modern skill, is a legitimate object of ambition. The pleasure obtainable from new effects in designs really commanding themselves as works of art never ceases. Direct light, dark cast shadows and pale shades, every change of weather, influence the intensities of the color. Beyond its varied beauty, stained glass does not diminish in its attractiveness with time, and

in itself is all but indestructible.

Substitutes for stained glass, known by many names, have come into extensive demand. They consist of designs specially prepared for the purpose in thin porous paper felt, attached by cement and then varnished. Very considerable brilliancy is attained, and the effects produced are all the more pleasing from the simplicity of the means. The designs include medallions, landscapes, pictures, etc. The surface remains uninjured by temperature, or the application of hot or cold water.

COSMOPOLITAN.

By M. VAN D. G.

"YES, ma'am, the ladies are in." They were two such sweet old maiden ladies! Typical old school Marylanders, and we were chatting pleasantly about old times when the grand niece entered the room and after having been presented, it fell to my lot to be the recipient of her observations.

Presently I found Miss E. giving her opinion of Americans. She "wouldn't wish aunties to live in England against their wishes," but she could "never be happy elsewhere."

Do you not think you are rather disloyal Miss E.? You were born in America, of American parents were you not?

"Oh yes! (and she pronounced it yaes) I was born here, but you see I was educated in London, have lived there since I was a little tot, and English home-life is so delightful! No ties bind me to America. In fact I am thoroughly cosmopolitan."

It is needless to say that I was impressed. The impression was that it was time to say "good morning!"

When I felt the cool pleasant air outside I drew a long breath and gave way to meditation. "Cosmopolitan!" Miss E. couldn't be out of her teens, and this is what Mother England teaches our American girls?

My thoughts at length brought forcibly before me something I had read only a short time before in an English art magazine (*Decoration*). In criticising an illustration, by Mr. Reinhart, of an American girl in one of our magazines, the writer

(may his soul rest in peace!) says that "the result of Mr. R.'s sketch in neither figure nor expression is attractive."

"Nevertheless," he adds, "the work seems to be truthful; there is a selfish, conceited and spoilt expression which accords pretty well with what we have heard as a characteristic of American women. We have heard that they receive attentions and kindnesses from strangers on public conveyances with stony thanklessness, as if the gentleman who opened the door for them and assisted them with their luggage was the party who was benefited in the matter." Later on in the article the writer, after having been systematically dissecting stray bits of productions by American artists, says, with the sweetness of a parent to a child, "The cultivation of humility would greatly add to the charm of American women, and make them happier as well." But the American who is now talking must not omit to thank the author of "Artistic Notes" in *Decoration*, when he says with true English unselfishness of criticism, in speaking of Mr. Frost's "Patsy," "There is, however, American expression united to a certain amount of sweetness and grace. Perhaps a good deal of the latter qualities are due to the artist's having resided in England."

There isn't the slightest doubt in the world that American art is yet in its infancy, and what we want from our superiors in the art is not abuse but encouragement. Suppose instead of always pointing out to us our mistakes the critic would occasionally give us praise for a good piece of work; forgetting once, by way of variety, to append that doubtless the cause of the American's work being a success was on account of his having resided in England. "Let the critic come to us in love and ask to help us." Help is what we need. We don't want flattery, neither do we want criticism that is worse than the work criticized. Should the critic put one half as much care and earnest thoughtfulness into his work as the artist puts into his, I think there would be more just criticisms.

It has been said that a very small coating of quicksilver on one's eye glass interferes decidedly with the true perception of others' works. England's sons should be proud of what little, in the way of art, has been done in this country and not bring our mistakes alone forward. By mistakes we live.

Mr. Hunt says, "Get ahead by making mistakes. A crab to make progress walks backward." The same teacher again says, "Some people have expressed themselves as discouraged in their expectation of finding any art in America and have long since ceased to hope." Let us remember that art, like jelly, has always been more easily recognized when cold. It has always existed in all nations, and the tradition will probably not die here!

The current of my meditation was suddenly broken, and I began to wonder what had started me on this train of thought. But it did not take me long to remember. Of a sudden the picture of the "cosmopolitan" young girl sitting clasping her knee and uttering disparaging remarks upon her country flashed before me, and I did not wonder any longer at the origin of my meditation:

"O wad some power the giftie gie us,
To see ousels as ither see us!
It wad frae monie a blunder free us,
An' foolish notion."



TRANSOM IN GLASS, BY J. & R. LAMB.

COLORINGS.

THE cornice of a white ceiling must be of light colors and but little varied. In general it is for the painter to judge what colors are suitable, which, moreover, must not repeat those of the hangings but the tints of the wainscoting. He must carefully avoid having white parts which might be confounded with the ceiling, if that is white, and on the other hand avoid colors too distant from each other. He must particularly avoid whatever will cause too much difference between the various parts. When the hangings are white, or of a pale gray, with a brass or gilt border, the cornice may present ornaments of the same material, and in this case they may stand upon a white or upon a gray a little deeper than that of the hangings.

Whenever we would place pictures on hangings, the latter must be of a single color, or of two very similar colors, if they are not tones of the same scale. Besides the pattern of these hangings must be as simple as possible. Whenever we place a picture on colored hangings, for the effect to be durable, we must always take care that the dominant color of the hangings be complementary to the dominant color of the picture.

Yellow hangings can receive with advantage landscapes in which green grass and leaves and a blue sky predominate. The most suitable frames, in such a case, are gray or black. Gilt frames have not a bad effect on the picture, but the gold of the frame and the yellow of the hangings do not contrast sufficiently to most eyes.

Oil paintings in gilt frames are effective on hangings of olive gray more or less deep, according to the tone of the picture. The carnations and the gold assort well on a similar ground. Papers of a dark green and even of a deep blue may also be advantageously employed in many cases.

Doors, by their use, size, and position relatively to the plane of the wall, being absolutely distinct from the wainscoting, should be distinguished from it by their color, notwithstanding the contrary practice of painters who make them the same.

Gilt frames accord well with large pictures painted in oil, when these latter do not represent gildings, at least so near the frame as to render it easy for the eye to compare the painted gold with the metal itself.

If a gray presents a tint of green, of blue, or of yellow, we may use borders of the complementary of these tints taken many tones higher, or of a gray deeply tinged with this same complementary.

White curtains will heighten the tone of woodwork.



PANEL IN GLASS, BY J. & P. LAME.

I WONDER that no ceramomaniac—is not that as allowable as bibliomaniac?—has formed a collection of tea-pots. No common vessel, except the porcelain plate, exhibits a greater variety of form and decoration than the tea-pot. For things of use some of these articles made by Chinese, Japanese, and Corean potters seem singularly fragile and inadequate, but as things of ornament they serve as good a turn as many plaques and vases which they send us. There are all sorts of oddities, and much beauty of color is to be found among these humble utensils.